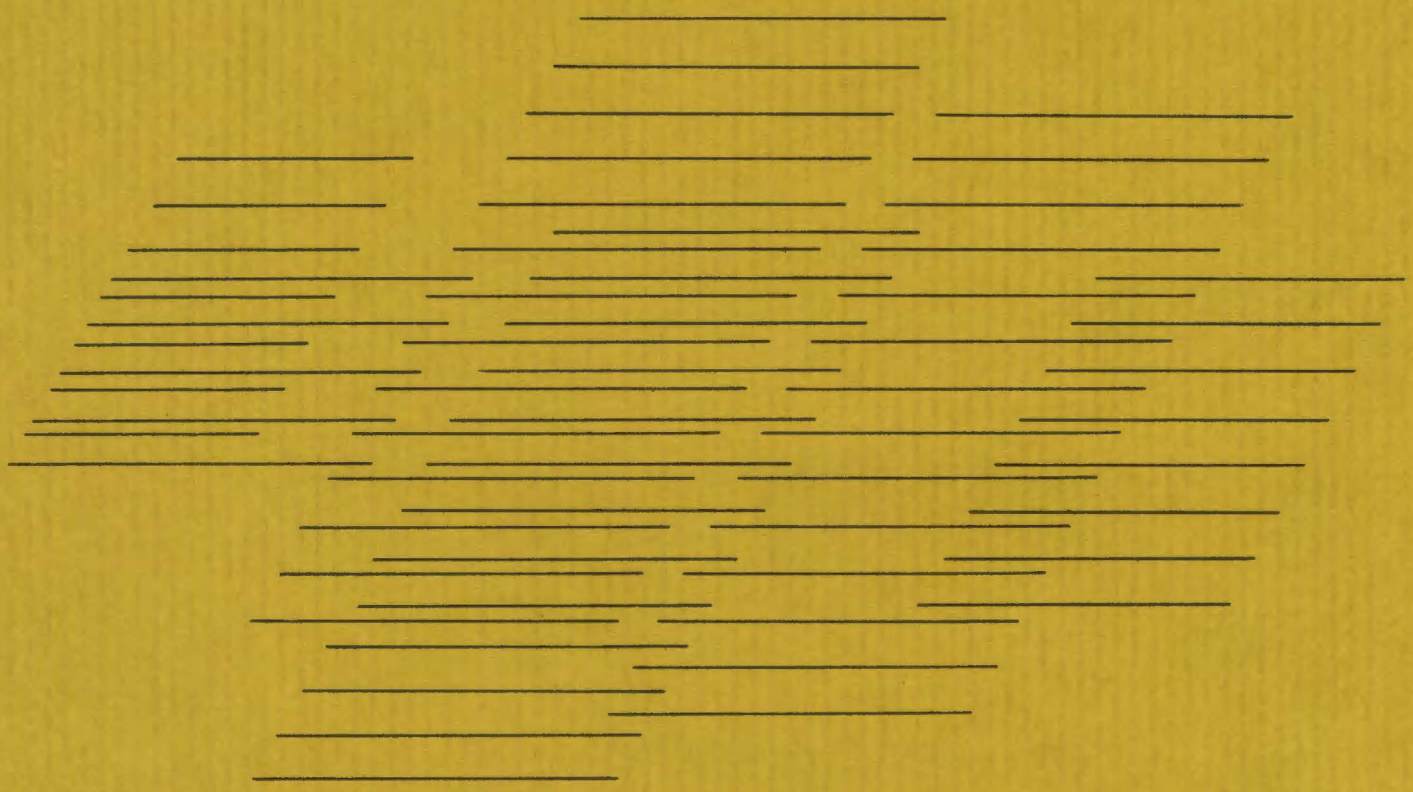
# 1981 Annual Conference
# Society for Cinema Studies
# April 21-24

*Host Institution: The College of Staten Island / CUNY*



*Conference Site: The Graduate School and University Center / CUNY 33 West 42 Street New York, New York 10036*

**1981 CONFERENCE OF THE SOCIETY FOR CINEMA STUDIES**

**21–24 April 1981**

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| **Host Institution** | The College of Staten Island / CUNY |
| **Conference Site** | The Graduate School and University Center / CUNY |
| **Conference Chair** | Richard Barsam |
| **Program Co-Chairs** | Mirella Affron<br>Elliot Rubinstein |

The 1981 Conference of the Society for Cinema Studies is organized, for the most part, under three general themes, and to each of these is devoted one of the conference days:

New York: Industry, Icon, and Resources / 22 April

Narrative, (Non-)Narrative, and Narrativity / 23 April

Film/Music/Sound / 24 April

This program lists all scheduled conference events. Please note that in most instances several events are scheduled at the same time. Any program changes will be posted on the bulletin board located at the 42nd street entrance. The schedule of films to be shown is printed at the end of this program. Abstracts of papers to be presented are printed in a separate booklet.

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|---|---|
| Conference Office<br>and Message Center | Room 1602<br>Phone: 790-4243 |

**TUESDAY 21 APRIL**

**PRE-CONFERENCE SESSIONS**

2:00 – 3:00 p.m. Auditorium Foyer

**REGISTRATION**

2:30 – 5:00 p.m. Room 1629

**A. WORKSHOP ON CINEMA SOUND**

Moderator: Dennis M. Turner, Queens College / CUNY

The workshop will center on two essays: Mary Ann Doane, "The Voice in the Cinema: The Articulation of Body and Space," and David Bordwell, "The Musical Analogy," ***Yale French Studies***, 60. Through the courtesy of the editors of ***Yale French Studies***, copies of these essays have been sent to those who pre-registered for the workshop. Enrollment is limited to those persons.

2:30 – 5:00 p.m. Astoria Motion Picture and Television Center

**B. TOUR OF THE ASTORIA MOTION PICTURE AND TELEVISION CENTER**

Host: Richard Koszarski, Director, Historical Program, Astoria Motion Picture and Television Center

**Departure Point**: Auditorium Foyer, 2:30 p.m. sharp.

The Astoria Motion Picture and Television Center was established in 1977 to operate the Astoria Studios as a major production facility and to undertake a wide range of cultural and educational programs.

The Studio was opened in 1920 as the East Coast production center of Famous Players-Lasky, later known as Paramount. Between 1920 and 1941, it was the home of Rudolph Valentino, Gloria Swanson, Paul Robeson, the Marx Brothers, W. C. Fields, and others, who with directors like Rouben Mamoulian and George Cukor, created a special "New York" style of movie, closer to Broadway than to Hollywood.

From 1940 to 1970, the United States Army operated the facility. As the Army Pictorial Center, it was the world's busiest studio, producing thousands of training and informational films, as well as world-wide radio and television programming.

Located just fifteen minutes by subway from midtown Manhattan, Astoria is the largest studio production facility in the East. It contains five sound stages – including the fourth largest in the country – and all ancillary facilities for full film and television production. The reactivation of Astoria has provided major impetus to the resurgence of production in New York City, and Astoria's stages have been the scene of much of this recent production activity.

6:00 – 7:00 p.m. Auditorium Foyer

**REGISTRATION**

7:00 – 11:00 p.m. 3rd Floor Studio

**SCREENINGS**
See Screening Schedule at end of Conference Schedule

**WEDNESDAY 22 APRIL**

**1981 CONFERENCE OF THE SOCIETY FOR CINEMA STUDIES**

8:30 – 9:00 a.m. Aud. Foyer **REGISTRATION AND COFFEE**

9:00 – 10:00 a.m. Auditorium **1. OPENING SESSION**

Welcoming remarks by:

Richard Barsam, Conference Chair

Edmond L. Volpe, President, The College of Staten Island / CUNY

Robert J. Kibbee, Chancellor, The City University of New York

Robert Sklar, President, Society for Cinema Studies

10:15 – 11:45 a.m. Room 207 **2. NEW YORK AND OTHER CITIES**

Moderator: Charles Harpole, Southern Illinois University

1. "Using Urban Space in Narrative and Experimental Film"
   Julia Lesage, Co-Editor of *Jump Cut*
2. "New York-Berlin: The Avant-Garde's Impact on the Cityscape"
   W. C. Uricchio, Pennsylvania State University
3. "New York and the American Dream in New German Cinema"
   Diane M. Borden, University of the Pacific

10:15 – 11:45 a.m. Room 1029 **3. NEW YORK: MYTH AND REALITY**

Moderator: Leonard Quart, The College of Staten Island / CUNY

1. "New York Street Gangs or the Warriors of My Mind"
   Tom Sobchack, University of Utah
2. "Helluva Town: New York as Myth and Reality"
   Bernard F. Dick, Fairleigh Dickinson University
3. "The Lullaby of Broadway: New York in the Movie Musical"
   Steve Harvey, Museum of Modern Art

12:00 – 1:00 p.m. Room 207 **4. FRANCIS THOMPSON's "N.Y., N.Y."**

"Francis Thompson's *N.Y., N.Y.*: Screening and Analysis"
Donald E. Staples, North Texas State University

12:00 – 1:00 p.m. Room 1029

**5. RESOURCES FOR CINEMA STUDIES RESEARCH IN NEW YORK**

Moderator: William Sloan, Museum of Modern Art

This informal panel discussion will be concerned with some of the resources for cinema studies research in New York City.

1. Charles Silver, Film Study Center, Museum of Modern Art
2. Douglas Gibbons, Museum of Broadcasting
3. Dorothy Swerdlove, Library and Museum of the Performing Arts at Lincoln Center, New York Public Library
4. Sid Geffen, Director, Center for Public Cinema

1:00 – 2:15 p.m.

**LUNCH BREAK**

The Dining Commons and Bar are located on the 18th floor.

2:15 – 4:15 p.m. Room 207

**6. FILM PRODUCTION IN NEW YORK**

Moderator: Robert Sklar, New York University

1. "Production Patterns of the Biograph Company, 1907–1916"
   Eileen Bowser, Museum of Modern Art
2. "Stock Frauds and Con Men: A Neglected Economic Aspect of New York's Early Motion Picture Industry"
   Richard Nelson, University of Houston
3. "Edwin Porter at the Eden Musée: Exhibitor as Creator, 1898–1900"
   Charles Musser, New York University
4. "New York Theatres and Film Exhibition in America"
   Henry B. Aldridge, Eastern Michigan University
5. "New York as Cinematic Symphony: ***Coney Island at Night*** (1905), ***Manhatta*** (1921), ***The City*** (1939), and ***N.Y., N.Y.*** (1957)"
   Jon Gartenberg, Museum of Modern Art

2:15 – 4:15 p.m. Room 1029

**7. WOMEN IN HOLLYWOOD FILMS OF THE 1970's**

Moderator: Ann Kaplan, Rutgers University

1. "The 'Independent' Woman in Hollywood Films of the 1970's"
   Charlotte Brunsdon, Warwick University (England)
2. "The Attack on the Bad Mother and the New Right"
   Fina Bathrick, Hunter College / CUNY
3. ***"The Turning Point:*** Gender and Sexuality"
   Richard Dyer, Warwick University (England) and Rutgers University

2:15 – 4:15 p.m. 80 Wooster Street

**8. ANTHOLOGY FILM ARCHIVES: SCREENING & DISCUSSION**

Moderators: Jonas Mekas and Robert Haller, Anthology Film Archives

**Location:** Anthology Film Archives, 80 Wooster Street. Subway directions: Take downtown Lexington Avenue IRT local train from Grand Central to Spring Street; walk west five blocks to Wooster Street.

Anthology Film Archives, a major New York resource for films – especially those of the avant-garde – will present a program featuring 35mm prints of early films by Alexander Hammid, Czechoslovakian-born director. The program includes ***Aimless Walk*** (1930), ***Prague Castle*** (1932), and ***The Highway Sings*** (1937). In addition to his many other films, Hammid also collaborated with Maya Deren on ***Meshes of the Afternoon*** (1943), which will be shown at 4:30 p.m. on 23 April in the 3rd Floor Studio at the Graduate School and discussed in a paper presented as part of program no. 26. During this session at Anthology, there will be a discussion of the films shown, an exhibition of new publications, a tour of the facilities, and refreshments.

2:15 – 4:15 p.m. 3rd Floor Studio

**9. SCREENING OF "ANNA CHRISTIE"** (1923)

Released shortly after the Broadway production of Eugene O'Neill's play, this first film version broadly adapted the dramatic text. Directed by John Griffith Wray. Produced by Thomas Ince. With Blanche Sweet, William Russell, George F. Marion (who repeated his role in the 1932 version with Greta Garbo). **Note**: "An Evening With Miss Blanche Sweet" tonight at 8:30 (program no. 12).

4:30 – 6:00 p.m. Auditorium

**10. BUSINESS MEETING OF THE SOCIETY FOR CINEMA STUDIES**

All SCS members are encouraged to attend this important meeting.

6:00 – 7:00 p.m. Room 1700

**11. WELCOMING RECEPTION**

The College of Staten Island, the host institution for this 1981 conference, invites all conference registrants to a reception.

7:00 – 8:15 p.m.

**DINNER BREAK**

The Dining Commons and Bar are located on the 18th floor.

8:30 – 10:00 p.m. Auditorium

**12. AN EVENING WITH MISS BLANCHE SWEET**

Introduction: Stanley Kauffmann, The Graduate School and University Center / CUNY

Blanche Sweet became a film star in 1911 as one of the leading players in D. W. Griffith's Biograph films, which developed and refined film narrative. She became one of the most popular and accomplished actresses of the 1920's in pictures such as ***Anna Christie*** and ***Tess of the D'Urbervilles***.

Charles Silver of the Department of Film of the Museum of Modern Art will interview Miss Sweet on her work with Griffith and Thomas Ince and on other aspects of her career. Films to be shown include ***The Painted Lady***, excerpts from ***Judith of Bethulia*** and other Biographs, and scenes from ***Anna Christie***.

**Admission by ticket only**. Included in materials issued to conference registrants will be a ticket for this event. Additional tickets will be available for guests on a first-come, first-served basis up to the seating capacity of the auditorium.

**THURSDAY 23 APRIL**

9:00 – 10:45 a.m. Room 207

**13. SCREEN NARRATIVE: SOME FEMINIST PERSPECTIVES**

Moderator: Joyce Rheuban, LaGuardia Community College / CUNY

1. "Sexuality and the Robot in Fritz Lang's ***Metropolis*** (Or, Will the 'Real' Maria Please Stand Up!)"
   Patricia Mellencamp, University of Wisconsin/Milwaukee

2. "The Hollywood Woman's Film: Antecedents and Beginnings"
   Betsy McLane, University of Southern California

3. "The Role of the Woman Reader: Eco's Narrative Theory and Soap Operas"
   Ellen Seiter, Northwestern University

9:00 – 10:45 a.m. Room 1029

**14. (NON-)NARRATIVE AND NONFICTION FILM**

Moderator: Gerald Mast, University of Chicago

1. "Frederick Wiseman's ***Primate***: Where the Magic Ends"
   Clyde Williams, Mississippi State University

2. "The Christo Films: ***Christo's Valley Curtain*** (Albert and David Maysles and Ellen Giffard) and ***Running Fence*** (Albert and David Maysles and Charlotte Zwerin)"
   Nancy Scott, Brandeis University

3. "Christine Choy: Chinese Documentarist in New York"
   Fred Simeral, Jersey City State College

4. "The Crystal Formation: Narrative Structure in ***Grey Gardens*** (Albert and David Maysles, Muffie Meyer, and Ellen Hovde)"
   Kenneth J. Robson, Mount Royal College (Canada)

10:30 – 11:00 a.m. Lounge off Room 207

**COFFEE BREAK**

11:00 – 12:45 p.m. Room 207

**15. CAMERA AND/AS NARRATOR**

Moderator: Elliot Rubinstein, The College of Staten Island / CUNY

1. "The Rhetoric of the Camera in Television Soap Opera"
   Bernard M. Timberg, University of Nebraska/Omaha

2. "Implied Author and Implied Reader in the Cinematographic Image"
   John Belton, Columbia University

3. "Camera Movement and World War Two Films"
   Carol Brownson, State University of New York/College at Fredonia

4. "Spatial Articulation in the Classical Cinema: A Scene from Howard Hawks's ***His Girl Friday***"
   Vance Kepley, Jr., University of Delaware

11:00 – 12:45 p.m. Room 1029

**16. NARRATIVE AND VISUAL STYLE IN WILLIAM WYLER'S "THE BEST YEARS OF OUR LIVES"**

Moderator: Charles Affron, New York University

1. "The Context of the Mise-en-Scène"
   Steven Lipkin, East Stroudsburg State College

2. "The Screen of History: Class and Sex"
   Edward Benson, School One, Providence, Rhode Island

3. "Music in the Melodramatic Film:
   Indispensable but Condensable"
   Samuel Chell, Carthage College

4. "Point of View"
   Barbara Bowman, Illinois Wesleyan University

12:45 – 2:15 p.m.

**LUNCH BREAK**

The Dining Commons and Bar are located on the 18th floor.

2:15 – 4:00 p.m. Room 207

**17. CINEMA AS A NATIONAL EXPRESSION: JIRI WEISS'S "NINETY DEGREES IN THE SHADE"**

Moderator: Jiri Weiss, The College of Staten Island / CUNY

Following a screening of his film, ***Ninety Degrees in the Shade***, Czechoslovakian-born director Jiri Weiss will lead a discussion of issues involved in creating a national cinema in a multi-national film industry.

2:15 – 4:00 p.m. Room 1029

**18. NONFICTION FILM, CENSORSHIP, AND PUBLIC POLICY IN AMERICA**

Moderator: Richard Barsam, The College of Staten Island / CUNY

1. "What are Documentaries For?"
   Rendell N. Mabey, Jr., Virginia State University

2. "Kenneth Anger's ***Scorpio Rising***: A Test Case for
   Documentary Film and Public Policy in America"
   Janet K. Cutler, Montclair State College

3. "Creation Out of the Ashes: Films on the Psychological
   Experience of War"
   Elaine M. Zablotny, Montclair State College

4. "When May Network Self-Regulation be Considered as Censorship?:
   The Case of Robert M. Young's ***Cortile Cascino*** (1961)"
   Marc Porter, Brooklyn / CUNY

2:15 — 4:00 p.m. 3rd Floor Studio

**19. THE ROLE OF THE MUSEUM OF MODERN ART IN FILM PRESERVATION**

Introduction: Eileen Bowser, Curator, Department of Film, Museum of Modern Art

To highlight the role of the Museum of Modern Art in film preservation and one of the Conference's three themes — New York: Industry, Icon, and Resources — a program of several short films and one feature film from the MOMA collection will be shown.

Raoul Walsh's ***Regeneration*** (1915)
Shorts: ***Interior New York Subway, 14th Street to 42nd Street; Life of an American Policeman; Boarding School Girls; Coney Island at Night*** (all 1905).

4:00 — 4:30 p.m. Lounge off Room 207

**COFFEE BREAK**

4:30 — 6:30 p.m. Room 207

**20. POST-MODERNIST NARRATIVE**

Moderator: Mirella Affron, The College of Staten Island / CUNY

1. "The Case for Subjectivity in First Person Cinema"
   Laura Oswald, Mundelein College

2. "Narrative and Visual Styles in Jean-Luc Godard's ***Breathless***"
   Jean-Pierre Boon, University of Kansas

3. "Variations on the Human Face in Jean-Luc Godard's ***Vivre Sa Vie"***
   William G. Simon, New York University

4. "Post-Modernist Narrative Technique and the Films of Robert Altman"
   Virginia Wright Wexman, University of Illinois/Chicago Circle

5. "Non-Novelistic Cinema: Alexander Jacobs's and John Boorman's ***Point Blank***"
   William C. Siska, University of Utah

4:30 — 6:30 p.m. Room 1029

**21. (NON-)NARRATIVE AND EXPERIMENTAL FILM: I**

Moderator: Jonathan Rosenbaum, New York University

1. "The Interplay of Narrative and Non-Narrative Organization in Pat O'Neill's ***Let's Make a Sandwich***"
   Grahame Weinbren, filmmaker and writer

2. "Causation, Editing, and Avant-Garde"
   Noel Carroll, New York University

3. "Experimental Narrative: A Second Perception"
   David Tafler, Philadelphia College of Art

6:30 — 8:00 p.m.

**DINNER BREAK**

The Dining Commons and Bar are located on the 18th floor.

8:00 — 10:30 p.m. 224 Centre Street

## 22. AN EVENING WITH PHILL NIBLOCK

Host: Phill Niblock

**Location**: Phill Niblock's SoHo loft. Subway directions: Take downtown Lexington Avenue IRT local train from Grand Central to Canal Street. Walk East on Canal Street to Centre Street, then North to Grand Street. Corner Centre and Grand Streets, 3rd floor.

Phill Niblock is a composer and filmmaker whose work with film, music, recorded sound, and live performance is highly regarded in the New York community of experimental artists. Note: "An Interview with Phill Niblock," program no. 28.2.

**FRIDAY 24 APRIL**

9:00 – 10:30 a.m. Room 207

**23. FILM/MUSIC/SOUND: HISTORICAL PERSPECTIVES**

Moderator: Jack C. Ellis, Northwestern University

1. "The Sound of the 'Silent' Cinema"
   Douglas McKinney, Yale University

2. "Reinterpreting Collaborative Filmmaking"
   Jane Feuer, University of Evansville

3. "Theme Music in 'Fifties Melodramas':
   What Happens to the 'Classical Hollywood Cinema'
   When A Character Plays His Own Theme"
   Pamela Falkenberg, Northern Illinois University

4. "Visual, Vocal, and Musical Synthesis in Paul Strand's and
   Leo Hurwitz's ***Heart of Spain***"
   William L. Bischoff, Simon's Rock of Bard College

9:00 – 10:30 a.m. Room 1029

**24. ROLAND BARTHES: AN ASSESSMENT**

Moderator: Marshall Cohen, The Graduate School and University Center and The College of Staten Island / CUNY

1. "The Film Criticism of Roland Barthes"
   Victoria O'Donnell, North Texas State University

2. "Roland Barthes and the Moving Image"
   Dana B. Polan, University of Pittsburgh

3. "Function and Index in John Huston's ***The Maltese Falcon***"
   Lawrence Benaquist, Keene State College

10:30 – 11:00 a.m. Lounge off Room 207

**COFFEE BREAK**

11:00 – 1:00 p.m. Room 207

**25. MUSIC/SOUND AND THE INDIVIDUAL FILM**

Moderator: Ronald Gottesman, University of Southern California

1. "Sound Collaboration in Francis Ford Coppola's ***The Conversation***"
   Carolyn Anderson, University of Massachusetts

2. "Music and the Diving Sequence in Leni Riefenstahl's ***Olympia***"
   Cooper C. Graham, New York University

3. "The Texture of Sound and Surfaces of Humor in
   Jacques Tati's ***Play Time***"
   Miriam White, Virginia Polytechnic Institute and State University

4. "Jack Clayton's ***The Innocents***: The Sound of the Turning Screw"
   Jeanne Allen, University of Wisconsin/Madison

11:00 – 1:00 p.m. Room 1029

**26. (NON-)NARRATIVE AND EXPERIMENTAL FILM: II**

Moderator: Owen Shapiro, Syracuse University

1. "Politics, Theory, and the Avant-Garde"
   David Rodowick, University of Iowa

2. "The Question of Narrative in Man Ray's ***Emak-Bakia***"
   Edward A. Aiken, Hobart and William Smith Colleges

3. "Double Vision or the Eyes Have It: Maya Deren's ***Meshes of the Afternoon*** and the Development of a Dual Narrative Structure"
   John Hagan, New York University

1:00 – 2:15 p.m.

**LUNCH BREAK**

The Dining Commons and Bar are located on the 18th floor.

2:15 – 3:30 p.m. Room 207

**27. BERNARD HERRMANN: ASPECTS OF HIS WORK**

Moderator: Harry M. Geduld, Indiana University

1. "Herrmann, Hitchcock, and the Music of the Irrational"
   Royal S. Brown, Queens College / CUNY

2. "Bernard Herrmann and the Color of Film Music"
   James Ferentino, Aviation High School, New York

3. "A Study in Collaboration: ***The Magnificent Ambersons*** of Orson Welles and Bernard Herrmann"
   Kathryn M. Kalinak, University of Illinois/Urbana-Champaign

2:15 – 3:30 p.m. Room 1029

**28. MUSIC/SOUND: EXPERIMENTAL FILM**

Moderator: Larry Gottheim, State University of New York at Binghamton

1. "Music and Ideology in the Collaborative Work of Roberta Friedman and Grahame Weinbren"
   Joanna Kiernan, Sarah Lawrence College

2. "An Interview with Phill Niblock"
   Jon Burris, independent video and media consultant, and Phill Niblock, filmmaker

3. "An Introduction to the Cinema Sonore"
   Carl J. Stone, Otis Art Institute

3:30 – 4:00 p.m. Lounge off Room 207

**COFFEE BREAK**

4:00 — 6:00 p.m. 3rd Floor Studio

**29. SOME RECENT EXPERIMENTAL FILMS**

Moderator: Grahame Weinbren, filmmaker and writer

Screenings of some recent experimental films, followed by a discussion in which the filmmakers will participate.

David Gearey, ***Gulls Don't Fly on Light*** (1979, 5 mins.)

Vincent Grenier, ***Closer Outside*** (1980, 10 mins.)

Grahame Weinbren and Roberta Friedman, ***Cheap Imitations*** (1980, 10 mins.)

Joanna Kiernan, ***Dreamwork*** (1980, 43 mins.)

Pat O'Neill, ***Let's Make a Sandwich*** (1980, 30 mins.)

## COMPLETE SCREENING SCHEDULE

This schedule of screenings will permit conference participants to see a selected list of films at a time before they are discussed in papers and panels. Following the listing of title, director, and date of each film, there appears the number of the panel/event, in parentheses, concerned with the film.

### TUESDAY 21 APRIL

| | | | |
|---|---|---|---|
| 7:00 – 11:00 p.m. | 3rd Floor Studio | 7:00 p.m. | ***The American Friend*** (Wim Wenders, 1977) (2.3)<br>Print courtesy of New Yorker Films |
| | | 9:15 p.m. | ***The Warriors*** (Walter Hill, 1979) (3.1)<br>Print courtesy of Audio-Brandon |

### WEDNESDAY 22 APRIL

| | | | |
|---|---|---|---|
| 10:05 – 3:30 p.m. | Aud. | 10:05 a.m. | ***Primate*** (Frederick Wiseman, 1974) (14.1)<br>Print courtesy of Zipporah Films |
| | | 11:55 a.m. | ***Christo's Valley Curtain*** (Albert and David Maysles and Ellen Giffard, 1974) (14.2)<br>Print courtesy of Maysles Films |
| | | 12:30 p.m. | ***Running Fence*** (Albert and David Maysles and Charlotte Zwerin, 1978) (14.2)<br>Print courtesy of Maysles Films |
| | | 1:30 p.m. | ***Grey Gardens*** (Albert and David Maysles and Muffie Meyer and Ellen Hovde, 1975) (14.4)<br>Print courtesy of Maysles Films |
| | | 3:10 p.m. | ***. . . To Love, Honor, and Obey***<br>(Christine Choy, 1980) (14.3)<br>Print courtesy of Christine Choy |

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|---|---|---|---|
| | 3rd Floor Studio | 10:15 a.m. | ***The Best Years of Our Lives*** (William Wyler, 1946) (16)<br>Print courtesy of Audio-Brandon |
| | | 1:30 p.m. | ***Coney Island at Night*** (Edison Company, 1905) (6.5)<br>Print courtesy of Museum of Modern Art |
| | | | ***Manhatta*** (excerpt, Paul Strand and Charles Sheeler, 1921) (6.5)<br>Print courtesy of Museum of Modern Art |
| | | | ***The City*** (excerpt, Willard Van Dyke and Ralph Steiner, 1939) (6.5)<br>Print courtesy of Museum of Modern Art |
| | | | ***N.Y., N.Y.*** (excerpt, Francis Thompson, 1957) (6.5)<br>Print courtesy of Museum of Modern Art |
| | | 2:15 p.m. | ***Anna Christie*** (John Griffith Wray, 1923) (12)<br>Print courtesy of Museum of Modern Art |

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|---|---|---|---|
| | Room B-08 | 10:15 a.m. | ***Cortile Cascino*** (Robert M. Young, 1961) (18.4)<br>Print courtesy of Robert M. Young |
| | | 11:15 a.m. | ***Scorpio Rising*** (Kenneth Anger, 1964) (18.2)<br>Print courtesy of Film-Makers' Cooperative |
| | | 11:50 a.m. | ***Vivre Sa Vie*** (Jean-Luc Godard, 1962) (20.3)<br>Print courtesy of Corinth Films |
| | | 1:30 p.m. | ***City of Gold*** (Colin Low and Wolf Koenig, 1957) (15.3)<br>Print courtesy of National Film Board of Canada |

**THURSDAY 23 APRIL**

| | | | |
|---|---|---|---|
| 9:00 – 10:30 p.m. | 3rd Floor Studio | 9:00 a.m. | ***Heart of Spain*** (Paul Strand and Leo Hurwitz, 1937) (23.4)<br>Print courtesy of Museum of Modern Art |
| | | 9:40 a.m. | ***The Conversation*** (Francis Ford Coppola, 1974) (25.1)<br>Print courtesy of Films Incorporated |
| | | 11:45 a.m. | ***Play Time*** (Jacques Tati, 1968) (25.3)<br>Print courtesy of University of California |
| | | 2:15 p.m. | ***Regeneration*** (Raoul Walsh, 1915) and these shorts:<br>***Interior New York Subway, 14th Street to 42nd Street; Life of an American Policeman; Boarding School Girls; Coney Island at Night*** (all 1905) (19)<br>Prints courtesy of Museum of Modern Art |
| | | 4:30 p.m. | ***Emak-Bakia*** (Man Ray, 1927) (26.2)<br>Print courtesy of Museum of Modern Art |
| | | 4:50 p.m. | ***Meshes of the Afternoon*** (Maya Deren, 1943) (26.3)<br>Print courtesy of Audio-Brandon |
| | | 5:15 p.m. | ***Olympia*** (excerpt, Leni Riefenstahl, 1938) (25.2)<br>Print courtesy of Museum of Modern Art |
| | | 8:00 p.m. | ***The Innocents*** (Jack Clayton, 1961) (25.4)<br>Print courtesy of Films Incorporated |
| | Room 207 | 2:15 p.m. | ***Ninety Degrees in the Shade*** (Jiri Weiss, 1964) (17)<br>Print courtesy of Budget Films |

**FRIDAY 24 APRIL**

| | | | |
|---|---|---|---|
| 9:00 – 6:00 p.m. | 3rd Floor Studio | 9:00 a.m. | ***The Magnificent Ambersons*** (Orson Welles, 1942) (27.3)<br>Print courtesy of Films Incorporated |
| | | 10:45 a.m. | ***North By Northwest*** (Alfred Hitchcock, 1959) (27.1)<br>Print courtesy of Queens College / CUNY |
| | | 1:00 p.m. | ***Abel Gance: The Charm of Dynamite*** (Kevin Brownlow, 1980) (51 mins.)<br>Print courtesy of Images Film Rental Library |
| | | 4:00 p.m. | ***Gulls Don't Fly on Light*** (David Gearey, 1979) (29)<br>Print courtesy of David Gearey |
| | | | ***Closer Outside*** (Vincent Grenier, 1980) (29)<br>Print courtesy of Vincent Grenier |
| | | | ***Cheap Imitations*** (Grahame Weinbren and Roberta Friedman, 1980) (29)<br>Print courtesy of Grahame Weinbren and Roberta Friedman |
| | | | ***Dreamwork*** (Joanna Kiernan, 1980) (29)<br>Print courtesy of Joanna Kiernan |
| | | | ***Let's Make a Sandwich*** (Pat O'Neill, 1980) (29)<br>Print courtesy of Pat O'Neill |

**SPECIAL ACKNOWLEDGEMENTS**

The Conference Committee wishes to acknowledge with gratitude the help of the following persons, without whose cooperation and support this conference would not have been possible.

| | |
|---|---|
| Jay Blum | ReproGraphics, The College of Staten Island / CUNY |
| Eileen Bowser | Curator, Department of Film, Museum of Modern Art |
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| Jeanette Cohen | Film Booker, The College of Staten Island / CUNY |
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